

A NEW REGION
OF THE WORLD

Ines Doujak
MASTERLESS VOICES

IMPERATIVE

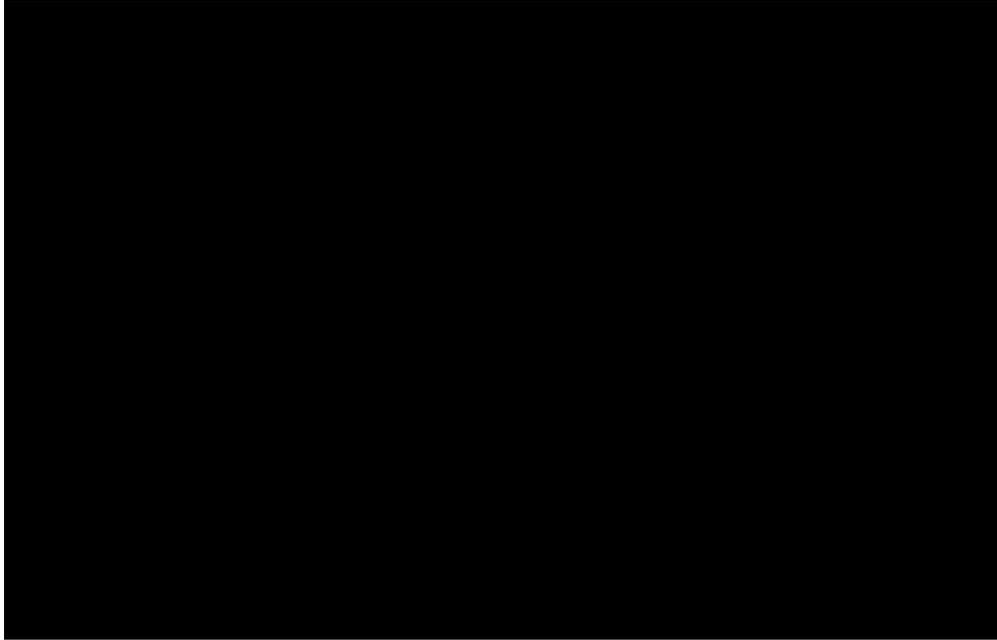
The imperative mood of a verb – telling one to go, to do, to show, to be – is meant for giving instructions, assigning tasks. The imperative cannot be ignored, as it sets one straight in terms of social and moral obligations, duties, or universal and unconditional norms. Our system of values includes it as an overriding rule which demands, of one's conduct, alertness to what escapes our attention in everyday life. The imperative encourages one to speak up, impels us to expressly oppose exploitation, abuse and injustice. As the looters', social radicals' anthem asserts, "every crisis is an opportunity", and we can rest assured their angry, masterless voices are not going to fade.

The metaphor of illness – social plague – giving away the fear of civil disobedience, has not been effectively eradicated since the colonial era. Leprosy, today, is spreading as quickly as cholera was in Haiti, once imported by the post-quake "peace troops", this time taking the form of an iconic disease, growing over

the coat of intolerance, hostility and exclusion, of unease about being contaminated with the Other. The artists featured in two exhibitions opening at Bunkier Sztuki use this rather gloomy view on a time of social plunder and postcolonial inequality as a point of departure towards a new order: to the titular "new world regions", home to cross-species creatures from beyond the boundaries of consciousness, to heroes of history, to fluid identities, to nature as force and prime mover. Amid the noise of voiced claims, seeking justice and equality, the artists find union too: in the moments of sharing, exchange and gift-giving which reinstate harmony in the universe.

Magdalena Ziółkowska

A NEW REGION OF THE WORLD



CURATORS:

ANNA BARGIEL

OLGA STANISŁAWSKA

EXHIBITION PREPARATOR:

MATEUSZ OKOŃSKI

EXHIBITION COORDINATOR:

JOLANTA ZAWIŚLAK

CO-COORDINATOR:

JOANNA TERPIŃSKA

LOCATION:

LOWER GALLERY, GROUND FLOOR

ARTISTS:

EWAN ATKINSON

KADER ATTIA

SAMMY BALOJI

FIONA BANNER

MARIE-HÉLÈNE CAUVIN

JEAN-ULRICK DÉSSERT

JAN DZIACZKOWSKI

GILLES ELIE-DIT-
-COSAQUE

BRENDAN FERNANDES

JOSCELYN GARDNER

NOMUSA MAKHUBU

CHRISTINE MEISNER

YEDDA MORRISON

RACHELLE MOZMAN
SOLANO

CLAUDIA RANKINE
& JOHN LUCAS

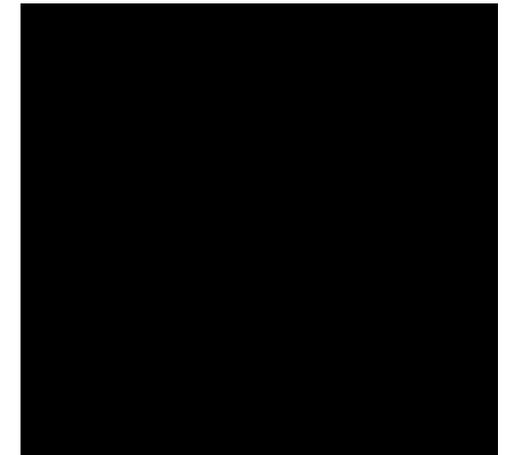
ZINA SARO-WIWA

WILHELM SASNAL

JANEK SIMON

HANK WILLIS
THOMAS

INVISIBLE BORDERS
TRANS-AFRICAN
PHOTOGRAPHERS
ORGANISATION



...we are all now entering into a new region of the world, which marks its territories on all known and imaginable places, and of which only a few could have foreseen the wanderings and obscurities...

Édouard Glissant¹

In 1890, Józef Teodor Konrad Korzeniowski took command of a steamboat voyaging down the Congo River. The steamer, loaded with ivory and rubber, was named *King of the Belgians*, and was an apparatus of colonial power carrying both real and symbolic significance.

There aren't many novels which have given rise to as many conflicting interpretations as *Heart of Darkness*, which was based on this voyage. For some, Conrad is one of the earliest critics of cruelty under colonialism. Others, like Chinua Achebe or Edward Said, see in his novel a confirmation of colonial principles despite its apparent criticism of colonial practices.

Such principles were rooted in the belief that humanity divides into distinct and separate groups, to which greater or lesser worth may be assigned. History itself has been in constant flux, although it seemed that narratives based on equality had finally succeeded in gaining traction. Today, the colonial paradigm in various guises is again sowing its toxic seeds, and we are experiencing its repercussions.

Faith in static, clear-cut identities; a world strictly dichotomized into "us" and "them"; with imagined radical otherness that excludes other people from our moral communities – all such factors are examined and called into question by the artists taking part in the exhibition *A New Region of the World*, artists who come from Africa, Europe, the Caribbean, and North and South America – regions associated with the diaspora history of the Black Atlantic.

The construct of the "African" stood at the outermost boundary of Europe's colonial vision, its paroxysm so to speak. It was based on the invention of race. "Race is not some sort of biological fact. It is fabricated through politics," Éric Fassin points out. "What does it do? It justifies the inhumane treatment of human beings."² Categories like "Europe" and "Africa", or "white" and "black", constitute the most symbolic opposition within the colonial framework, which is also deeply rooted in Polish culture (as shown by such works as **Janek Simon's** *Artist's reactions to "Morze" covers perception analysed with DIY skin galvanometer*). However, it's apparent that such categories

present a way to fathom other systems of domination, dehumanisation and exploitation, not only those of the past, but also the present, including the mechanisms of neoliberal capitalism, making commodities out of people in new ways, exposing them to all manner of violence, in which privilege clashes with exclusion, and nostalgia for hegemony contends with recollections of grievances.

As Frantz Fanon observed, the colony was a mechanism of segregation. The language of hegemony is a language of division. Hence we have the basic dilemma: how can we talk about hegemony, past and present, without once again reinforcing the divide which it represents and which we want to do away with? How can we engage in such a conversation without arousing a sense of superiority among some participants (even if half-consciously), while deepening the sense of being condemned to perpetual victimhood in others?

Artist **Christine Meisner**, a native of Germany, uses elegy, a genre predicated upon respect. Through her images, she doesn't directly evoke the history of racist terror in the American South, but rather opens up a space of contemplation and mourning. Filming places connected with such a history, she shows how its traces are strikingly absent in the landscape. It's in people's stories and artistic mediums like the blues that Meisner uncovers the memory of suffering.

Other artists, in contrast, bring to the table a trove full of records produced by those in positions of power over the centuries, revealing domination and stereotypes reinforcing inequality. Making use of such material, however, entails some risks. Can we be sure that its inherently oppressive nature will not overshadow the artists' own research or critical intentions?

Reactions to images of domination are complex. Outrage does not necessarily exclude illicit (though perhaps unconscious) gratification derived from viewing another person's subjugation. After having condemned it, we can feast our eyes on the spectacle.

Nevertheless, as Judith Butler writes, we cannot work through trauma in any other way than through a difficult labor of forging a future from resources which are inevitably

impure.³ The artists participating in the exhibition are looking for ways to scrutinise these toxic issues while not allowing for their mechanisms to be put in motion once again.

All the while, the artists approach these matters from their distinct, individual perspectives, but here, another compelling question crops up: does everyone have an equal right to speak about the experience of oppression? How does the vantage point of the artist affect the sense of the work?

In his classic essay "Artist as Ethnographer?", Hal Foster⁴ observes that it's easy for someone to appoint him/herself as a representative who speaks on behalf of the marginalised, thus not only preventing their voices from being heard, but also highlighting the gap between the latter's silence and the role taken on by the truth bearer. Disputes, which erupt for example in the U.S. around the controversial works of white artists who make black experience their subject matter, result from a real history of constant appropriation. Homi Bhabha, however, speaking about colonial experience, reminds us that the experience of oppression belongs equally to the colonised and the coloniser. All forms of oppression, like all forms of resistance, are relational. Frantz Fanon, who worked as a psychiatrist during the Algerian War, described the numerous psychological costs which the memory of violence, left unattended to, carries not only for those who are the victims, but also those for those who are the perpetrators.

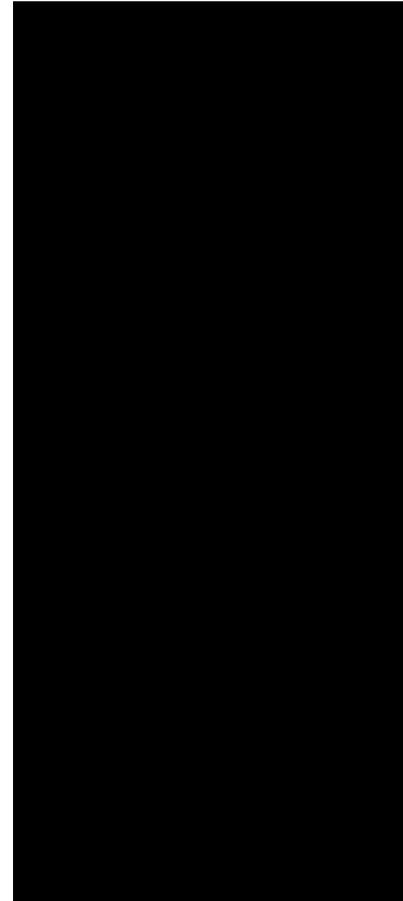
Of course, the same artistic endeavours pursued from different angles can take on different senses. This is true, for instance, with the grotesque, which **Hank Willis Thomas** aims for in his work. This potentially controversial approach is frequently made use of by American artists of the *post-blackness* generation. The ironic retelling of a sinister story about a lynching becomes a way of emancipating oneself from the pain which the story inflicts and of exposing the arbitrary nature of hierarchy. In a somewhat similar way, abused minorities can sometimes appropriate humiliating words, raising themselves above their hurtful potential. Who gets to speak remains essential here.

This is probably because there's an inherent risk in any attempt to take over a language of power for critical purposes, which is why the strategy is so compelling. However, when can we deem such appropriation as successful? It's when we can say



Rachelle Mozman Solano, from the series *Casa de Mujeres* [House of Women], 2011: *La piscina* [Swimming Pool]. Courtesy of the artist.

Christine Meisner, *The Present*, 2007, video, 38 min. and 75 min. Courtesy of the artist.



Let's find the strength –
imaginary and utopian –
to understand that
this chaos is not the
apocalyptic, end-of-the-
world chaos. Chaos is
beautiful when you see
all its elements as equally
necessary.

E. Glissant, *Introduction à une Poétique du Divers*, Paris:
Gallimard, p. 72, trans. by Adam Ladziński and Olga Stanisławska.

that the artist's work exposes discriminatory structures and works to dismantle them, and not rehashes them again. This requires something more than a simple citation or replica. Hank Willis Thomas, for instance, resituates the history of lynchings in the contemporary context. With such a shift, he can raise still yet another question: how does today's culture of consumption reproduce past modes of subjugation? **Jean-Ulrick Désert**, on the other hand, turns racist and anti-Semitic musings found in the pamphlets of Louis-Ferdinand Céline into subtle decorations on a porcelain teapot. In this way, he reveals the quiet presence of poisonous subtexts at every level of Western culture.

At the same time, both artists highlight an important thread: the obsessive sexualisation of the "other". In Céline's writings, this obsession brings together the figures of the Jew and the African, while American culture spotlights the black male. Accompanying this preoccupation is the obsessive and misogynistic need to control white female sexuality. The same mechanisms are reappearing today in the spectre of migrants as rapists (it's enough to mention here the widely polemicized cover of a Polish magazine which depicted Europe as a blond woman whose body was being groped by dark-skinned male hands⁵).

History, however, discloses a very different reality. For a very long time, white overseers and plantation owners raped black women. Many of these women secretly performed abortions. They were cruelly punished for it as their bodies were to produce the next generation of enslaved labourers. **Joscelyn Gardner** examines the possibility of salvaging these subjects pushed out of the mainstream narrative. She symbolically gives these forgotten women their names back and reminds us that there is no history of violence without its accompanying history of resistance.

In places where countless narratives have been erased like in the U.S., the Caribbean or South Africa, it becomes important for many artists to seek out the vital continuity of memory in their own bodies. **Nomusa Makhubu** projects upon her body old ethnographic photographs of South African women construed by European culture as objects of desire and danger, as the embodiment of "absolute otherness", beyond the norm. What function do such images have for the artist? Are they alien filters

through which she feels continually defined and catalogued by? Do they comprise a legacy which she enters into a personal relationship with?

At the epicentre of where past and present meet, the question of repair becomes crucial. In **Kader Attia's** opinion, "repair" doesn't mean erasing the past, but moving towards new frameworks for life. Attia's film refers to various traumas including slavery in America, the Holocaust in Europe and Soviet totalitarianism in Lithuania. It also points to the sources of the crisis in the Islamic world and anxieties faced by immigrant children in France. Contending with obscured memory is an experience which we all share. What Kader Attia performs here is indispensable work, in the vein of Achille Mbembe, showing what we share – so that we may be able to mutually recognise one another as fragments of the same humanity.

It's imperative to unveil the mechanisms of domination at work in society. However, to actually undermine the hegemonic structures of our imagination, something else in fact is necessary: perceiving the other person as an equal, autonomous subject.

Here, the importance of coming up with new and completely different narratives cannot be overstated, narratives which avoid describing the world in terms of oppositions like "sameness" vs "difference", "local" vs "foreign" and "here" vs "there". The artists in the exhibition point out constant dislocations and discrepancies. They look at cultural forms which have invariably put down new roots in different, local contexts (**Kader Attia, Jan Dziaczkowski, Marie-Hélène Cauvin**). They remind us that the circulation of cultural codes is accompanied by the circulation of people and the increasingly pervasive experience of diaspora and transnationality (**Sammy Baloji**).⁶

Jean-Ulrick Désert's work demonstrates this fact, as he travels around Germany clothed in traditional German leather trousers – a *Lederhosen*. This project is entitled *Negerhosen2000* and is imbued with melancholic irony. It features snapshots of the artist posing with random passers-by, creating an alternative, anti-stereotypical iconography, while questioning our notions about national identity.



Jean-Ulrick Désert, *Negerhosen2000*, 2004, a multi-phased project consisting of performances, documentation, photographs / videos, installations and objects. Courtesy of the artist.

Final Notes on Movement

Brethren, let us now hear
the end of the whole matter:

...
C.

Nothing is as breakable as
a map uncontested. I push
away this map before me,
this construct that fails
so elegantly to define who
I am. I embrace instead,
the map my mind has
made: of people, of places,
of lines I have carried my
body through, of hours
filled with targeted and
undulating questioning.

D.

See, my truth is an open
door, allowing the truths
of others. My truth is a full
embrace. I have a fuller list
of things I have escaped;
things I have renamed.

...
F.

Fear is always a present
choice, unresolved like an
extra luggage. Journey soft,
journey well, dear traveller.

Yinka Elujoba, *Borders Within: The Trans-Nigerian Road Trip*, Courtesy of
Invisible Borders Trans-African Project, <[borders-within.com/final-notes-
on-movement/](http://borders-within.com/final-notes-on-movement/)> [access: 11.08.2017].

Although it could seem that past discriminatory systems have mostly been expunged from the official narratives of contemporary states, they remain within the structures of society, in the intimacy of homes, and even in one's own consciousness. **Rachelle Mozman Solano** reveals the paradoxical nature of hierarchies that intersect with one other based on the colour of one's skin, ethnicity, class and gender in the context of South America and its complex set of identities. Despite the geographic distance, it's not difficult to find parallels here in Poland, including how we've expunged the rural origins of our identity from our collective memory, not to mention the experiences had by millions of migrant Poles living abroad, where their social roles and class distinctions are subject to constant fluctuation.

The desire for segregation once justified itself with the idea of "racial incompatibility". Today the idea of "cultural incompatibility" is in vogue, supporting a new myth about the impenetrable strangeness of those who come from the Islamic world, regardless of individual creed; such a myth is current both in the Polish and European popular imagination. However, past colonial power relations and their accompanying conceptions of race have not disappeared. They have taken on new modes of expression based on the belief that there exist innate and ineradicable "cultural differences", as if culture were a straitjacket of rigid customs which program us to act a certain way from one generation to the next. **Brendan Fernandes** and **Zina Saro-Wiwa**, in turn, reveal a very different aspect of culture, in their own respective and wholly different ways. They not only portray its multi-layered, syncretic and relational dynamism, but also its performative character and ambiguous relations with the body, which attempts to act out cultural rituals on an everyday basis. Nonetheless, cultural patterns don't lose their relevance. On the contrary, they can be used creatively, enabling one to mourn, for instance, thus becoming a means of repair.

How can we imagine a future built upon new principles? The road to a different tomorrow may lead us through utopian visions of an alternative past (**Gilles Elie-Dit-Cosaque**). It could include collective action which, as Emeka Okereke (the founder of **Invisible Borders**

Trans-African Photographers Organisation) writes, contribute "to making a post-racial, post-western world where there are no peripheries and centres but rather pockets of multifarious narratives."⁷

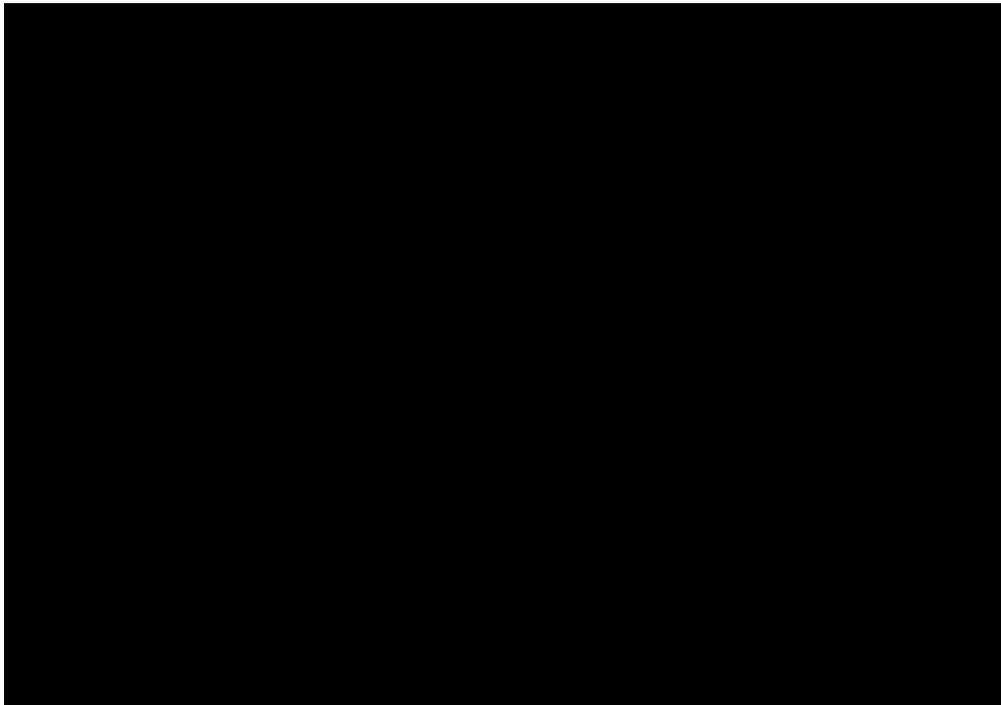
The road could also lead, like in the case of **Ewan Atkinson**, through the lone development of an imaginary internet "neighbourhood" where reference points are constantly shifting: age, gender, sexuality, skin colour, self and others, social codes, and boundaries of species. The division into what is real and what is virtual is no longer tenable and biotechnology presages new definitions for life, the body, the individual and the human. So how is it possible not to think that we'll be construing our identities in new ways – ethnic, gender and otherwise?

Yedda Morrison goes even further, testing the possibility of a world without people. In *Heart of Darkness*, she attempts to retain only those words which refer to nature, through erasure. This bio-centric, post-humanist gesture is successful by degrees as those ties which she tries to erase are very deep. Reaching for Conrad's text, in order to test the bond between humans and the rest of nature, is a perverse endeavour – from the vantage point of a colonial steamboat, the wilderness as well as people who dwell in it amount to "natural resources". In fact, according to many thinkers what we call today "Anthropocene" should rather be called "Capitalocene". What has transformed the face of the planet is not humankind as such, but rather that segment of humanity which subscribes to a vision of the world founded on uninterrupted development, exploitation and expansion.

Less than a decade ago Martinican writer and philosopher Édouard Glissant described the beginning of the epoch in which the entire globe becomes "a new region of the world". Everything which hasn't come into contact with one another before, converges and enters in a relationship, oriented towards a new pattern of connections involving people and nature based on reciprocity, not hegemony. He isn't here speaking about some cultural melting pot in which identities disappear, or about a world in which everything is interchangeable. Rather, it concerns the possibility of personal transformation



Kader Attia, *Réfléchir la mémoire / Reflecting memory*, 2016, HD video, 45 min.
Courtesy of the artist and the Nagel Draxler Gallery.



...To live with the other,
to build something with
the other, I no longer need
to “understand” the other,
that is to reduce him
or her to the model of my
own transparency. **Today,
the right to opacity
would be the most
obvious sign of non-
barbarity.**

E. Glissant, *Introduction à une poétique du Divers*, Paris: Gallimard,
p. 71–72, trans. by Adam Ladziński and Olga Stanisławska.

Larry Achiampong, David Blandy, *Finding Fanon Part One*, 2015,
photo by Claire Barrett. Courtesy of the artist.



under others' influence without losing one's sense of self. The title of our exhibition is indeed taken from Glissant.

However, don't we feel increasingly hounded by nightmares of the past, including those obsessions about exclusion and setting up barriers?

Fionna Banner places *Heart of Darkness* in today's context. London City, one of the financial centres of the world, turns into an analogue for the Company wreaking havoc in the Congo as described by Conrad. So who operates the system? All of us who take part in the culture of consumption.

Western democracies have always possessed two bodies,⁸ one luminous, the other nocturnal, writes Achille Mbembe. The first refers to the community of fellow humans who are peers, at least in theory. The second to a set of those who are unlike and have no rights. This division was perpetuated by racial prejudices. The plantation and colony were laboratories of dehumanisation and massacre, as Hannah Arendt pointed out in *The Origins of Totalitarianism*. It's from there that such brutality, with the classic example of concentration camps, ricocheted back onto Europe.

Neo-colonial mechanisms today continue to plunder and devastate what we call the Global South; the colonial mind-set colours our attitudes towards those who are attempting to reach the Global North. The world, however, is increasingly getting smaller; deeply vested currents are converging with one another, including the migration of people, and the circulation of capital and data. Looking forward to a life that's safe and sound "here", while waging a war somewhere "there", is out of the question. What goes around comes around, engendering a desire to build new walls.

While in Munich in 1867, Maksymilian Gierymski painted an evening scenery (perhaps a Mazovian landscape); in it, he depicts a dirt road, a roadside religious statuette and a shoddy Roma campsite – a family readying themselves for the night.⁹ Referencing this painting, **Wilhelm Sasnal** blurs his forms and multiplies associative possibilities. In this space "betwixt and between", and "without", one may discern the representation of the entire spectrum of exclusions, which affect those who were once fated to lead nomadic lives, as well as those forced into exile today.

There's been a resurgence of xenophobia and racism, taking on new and old forms. Some perceive this to be the last, convulsive reaction against a world that is inexorably changing. Others see an imminent catastrophe at work.

Can Glissant's optimism remain pertinent in these dark times? Stuart Hall liked to quote Antonio Gramsci: "Pessimism of the intellect and optimism of the will." In the tradition of such thinkers as Frantz Fanon, Aimé Césaire, James Baldwin, bell hooks or Paul Gilroy, contemporary analysis, without any delusions, joins in the call to build an ethical future. As Mbembe reminds us, there's only one world, and a real sense of community based on a common destiny should prevail over the cult of difference.

Olga Stanisławska

1
Hugues Azérad, "A New Region of the World", in: *The New Cambridge Companion to William Faulkner*, ed. by John T. Matthews, Cambridge University Press, 2015, p. 179.

2
Eric Fassin, "La race, ça nous regarde", *Libération*, 25.07.2013, <http://www.liberation.fr/culture/2013/07/25/la-race-ca-nous-regarde_920834> [date of access: 18.07.2017].

3
Judith Butler, *Bodies That Matter: On the Discursive Limits of "Sex"*, New York–London: Routledge, 1993, p. 241.

4
Hal Foster, "Artist as Etnographer?", in: Hal Foster, *The Return of the Real*, Cambridge, MA: MIT Press, 1996, p. 171–204.

5
"Islamski gwałt na Europie", wSieci, 14.02.2014.

6
Alexis Pierçon-Gnezda, "Pourquoi les démocraties deviennent de plus en plus autoritaires pour Achille Mbembe", *les inRockuptibles*, 18.05.2016, <lesinrocks.com/2016/05/18/actualite/democraties-deviennent-de-plus-en-plus-autoritaires-achille-mbembe-11828489> [date of access: 18.07.2017].

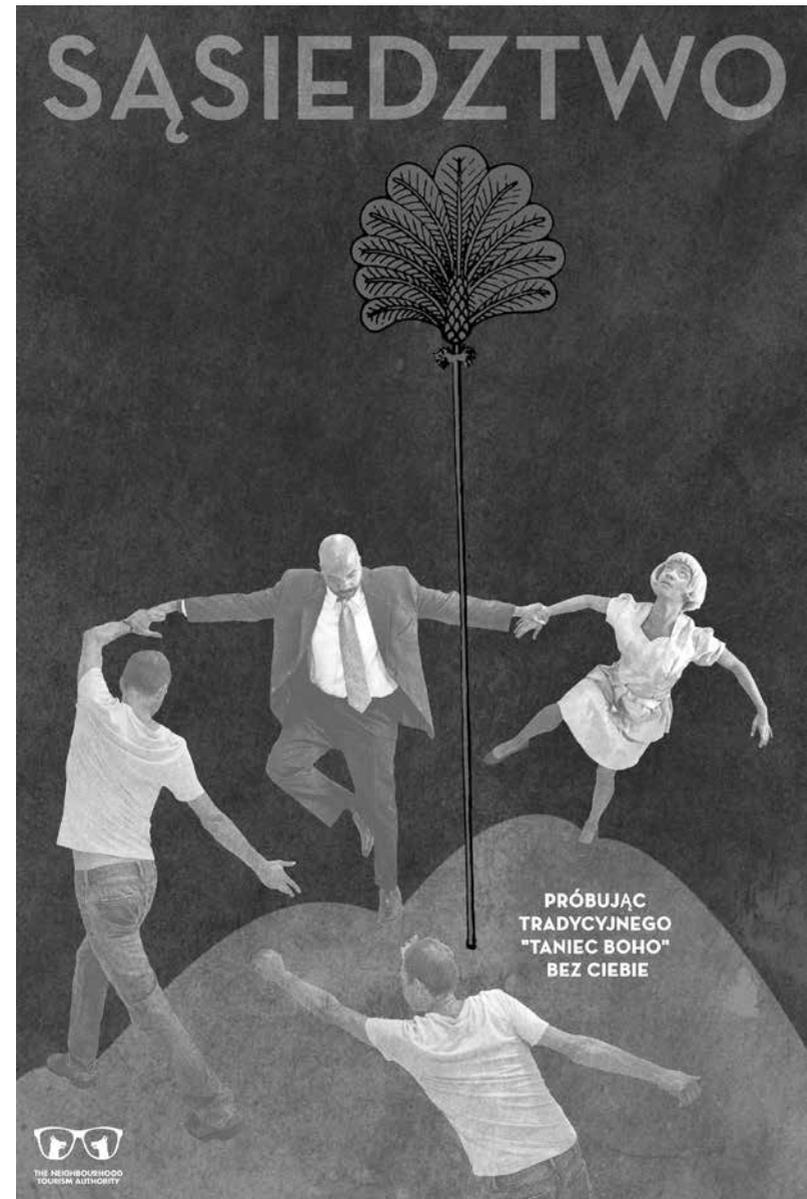
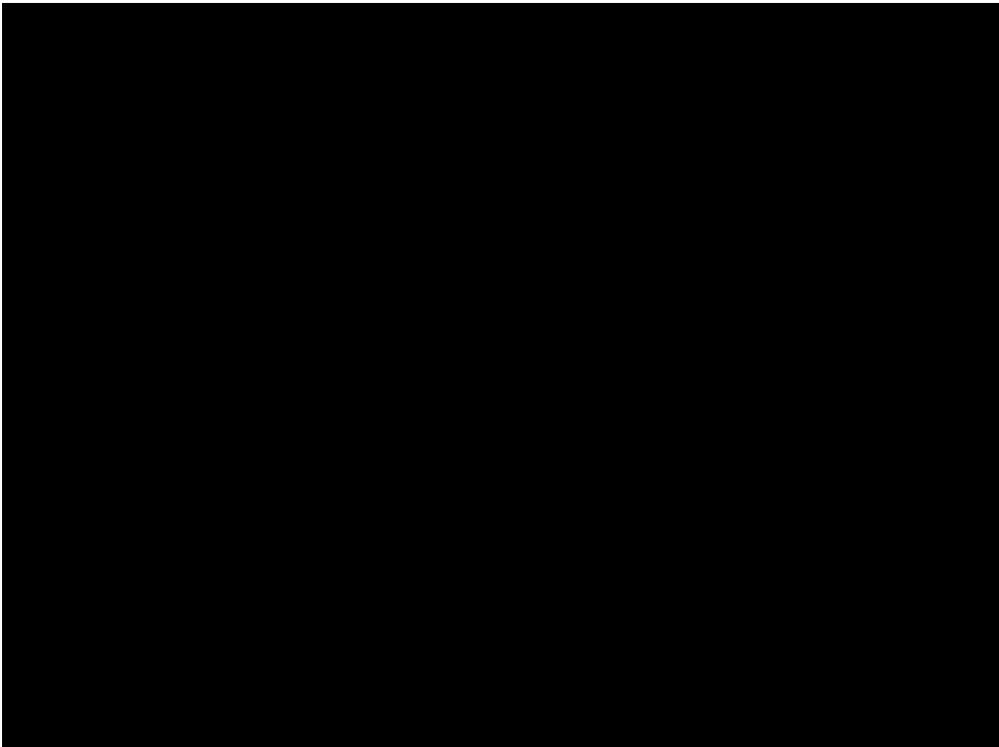
7
"Invisible Border: A Transafrican Project in Venice", IAM – Intense Art Magazine, <iam-africa.com/fr/invisible-borders-a-transafrican-project-in-venice> [date of access: 18.07.2017] [author's translation].

8
Achille Mbembe, *Politiques de l'inimitié*, Paris: La Découverte, 2016.

9
Maksymilian Gierymski, *Obóz Cyganów I* [Gypsy Camp I], 1867–1868, oil on canvas, National Gallery, Kraków.



Fiona Banner, *Heart of Darkness*, 2015, illustrated magazine, 320 pages.

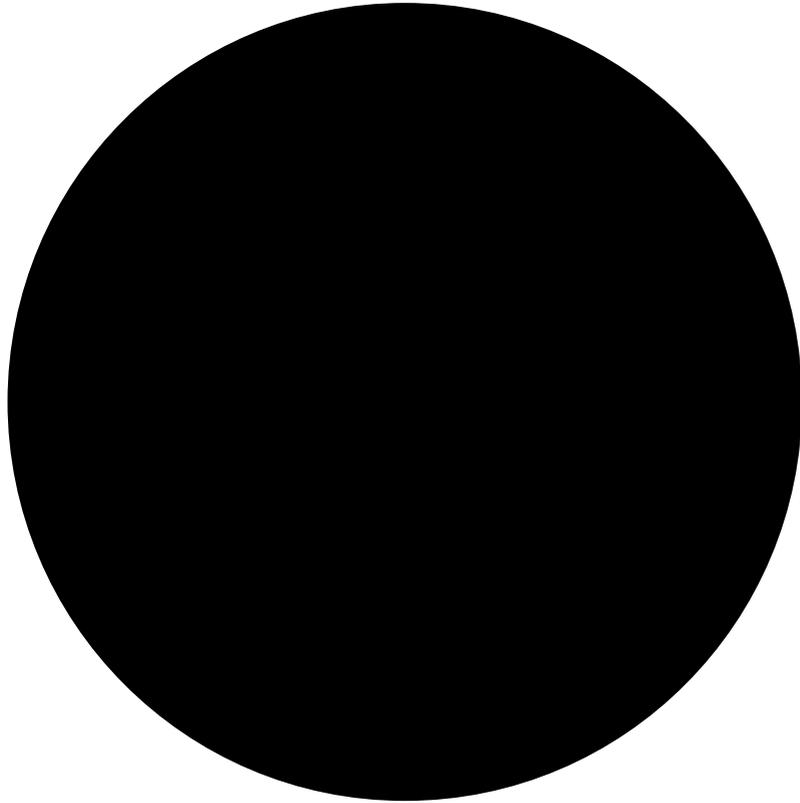


Ewan Atkinson, from the series *Only in Our Imagination*, 2015: *Poster Eight*.
Courtesy of the artist.

INES DOUJAK

MASTERLESS

VOICES



CURATOR:
MAGDALENA ZIÓŁKOWSKA

COORDINATOR:
DOROTA BUCKA

CO-COORDINATOR:
GRZEGORZ SIEMBIDA

LOCATION:
FIRST FLOOR

EVERY CRISIS IS AN OPPORTUNITY
A LOOTING HYMN*

*WHO CAN AFFORD TO LIVE INSIDE THE LAW?
ENOUGH OF PUNISHMENT, WE'VE COME FOR THE REWARD*

THIS ROUGH MUSIC¹ IS TOO LOUD TO LAST
SPECTRAL SOUND OF SHATTERING GLASS

INSTANT GRATIFICATION IN FLAMES
SOMETHING FOR NOTHING, OH WHAT A SHAME

OH FOR SURE WE FEEL YOUR PAIN
BUT NOW IT'S OUR TURN TO MANAGE CHANGE

THE ONLY QUESTION IS WHO LOOTS WHO
YOU DID IT FIRST NOW WE DO IT TO YOU

*SMASH AND GRAB A WINDOW OF OPPORTUNITY
WE'RE DOING TIME BUT ALL THESE THINGS ARE FREE*

QUAKE OVERTHROWS TONS OF WORTHLESS EARTH
THE LIVING DIRT WILL RETURN THE CURSE

THE CHARITY CONVOY IS OURS TO CONVERT
A RISK-TAKERS' BONUS FOR LIVING DIRT

SEIZE THE COFFIN, RELEASE THE CORPSE
DANCE OF CONTAGION, THE DEAD RISE AND WALK

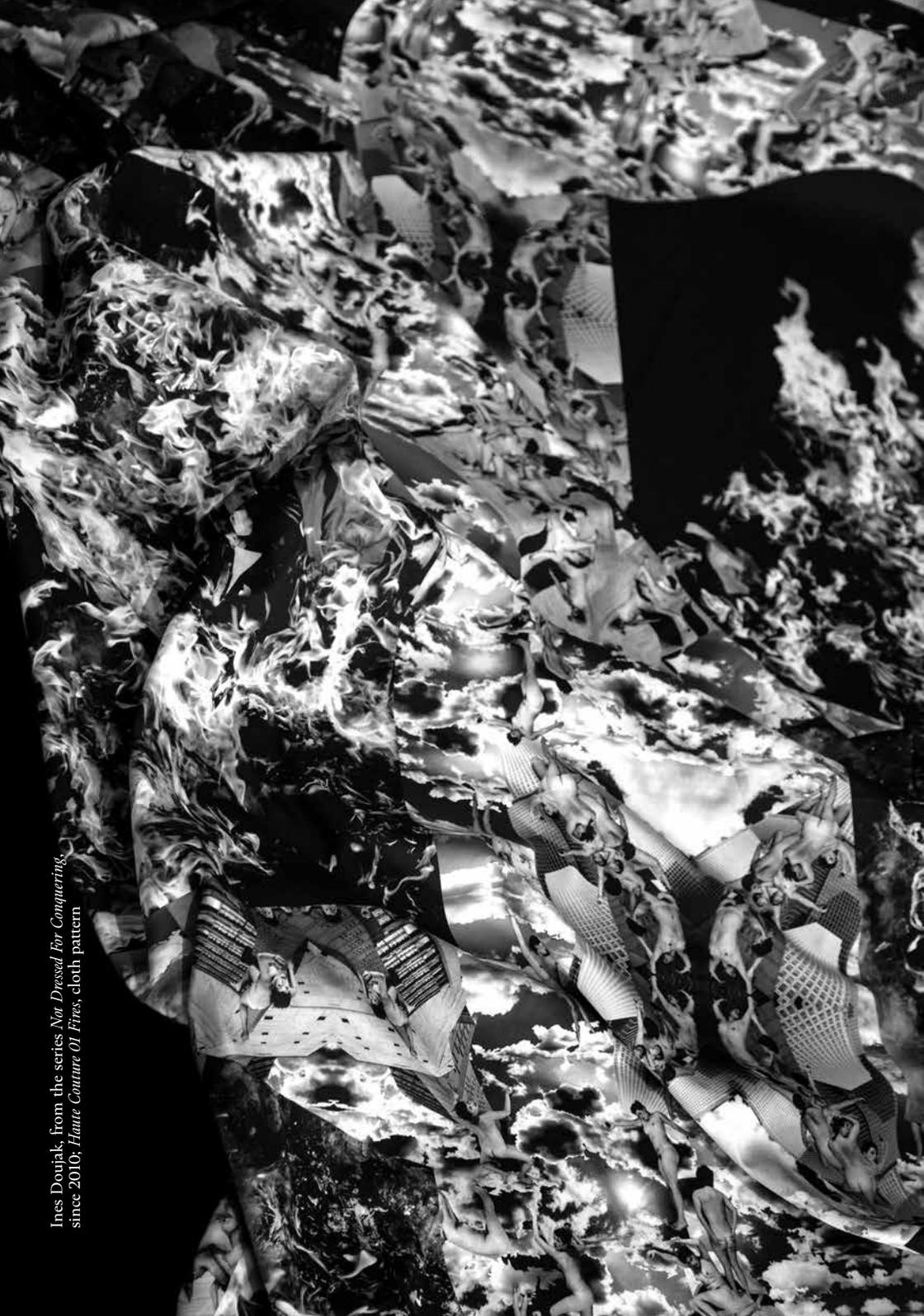
THE ONLY QUESTION IS WHO CAN LOOT WHO
YOU DID IT FIRST NOW WE'LL DO IT TO YOU

*SMASH AND GRAB A WINDOW OF OPPORTUNITY
WE'RE DOING TIME BUT ALL THESE THINGS ARE FREE*

*WHO CAN AFFORD TO LIVE INSIDE THE LAW
TO HELL WITH PUNISHMENT WE'VE COME FOR THE REWARD*

MATTHEW HYLAND

¹
Rough Music – an English popular tradition (continuing into the 19th century) of targeted public disorder as collective retaliation for perceived offences. Recurring features were loud noise (bull-horns, shouting, stamping, percussion improvised from household objects and animal bones), personal vilification and sometimes physical violence. “Carnavalesque” class self-assertion often turned to disgusting police purposes, not unlike the German *Katzenmusik* or the French *charivari*.



Ines Doujak, from the series *Not Dressed For Conquering*, since 2010; *Haute Couture Of Fires*, cloth pattern

“Where Masterless Voices Sing Songs in the Dark of Unforgiving Joy, the Masters’ Voice Falters”

They call them “looters”: those angry and relentless “vandals” of social order who don’t look for any back door there to but board its stage and stand in the forefront. The raging vanguard, ready to steal instead of defending – not unlike Gibraltar’s daring street monkeys – as they carry shoes, bags and armfuls of clothes torn off the racks in the nearest boutique. Getting anxious, scared already? This colourful rabble means disobedient and rebellious crowds, a masterless force exercising its rights, the class second to none when it comes to awareness of structured exploitation in societies today. Noise is their weapon – racket is their arms. Can you hear their anthem? Let them greet you at the show!

Follow them into the realm of textiles, patterns, *haute couture* and mass-manufactured clothing. Meet the industrial women soldiers on the front of globalised production, trade, rule and violence affairs, hidden from your sight, locked in mean factories somewhere within the bounds and confines of the Global South. See how the filthy secrets of glittering and gadget-packed private jet lifestyles begin to surface, from fires and arsons in textile plants to neoliberal forms of exploitation and shameless abuse of female workforce in sewing halls. Let colony-like employment relationships, in vogue nowadays as much as in the times of conquest, introduce you to the traditions of Andean fabrics; to Dapper Dan, a New York-based tailor who dressed Harlem’s brightest hip hop stars of the eighties; to military camouflage; and to the power of transgression induced by carnival as celebration.

Textiles have been covering our naked skin for centuries, becoming carriers of knowledge, history and cultural memory. They are a commodity so ridiculously common and so freely available that any remembrance of their production processes and manufacturing conditions is wiped out as we choose to remain comfortably innocent. To rescue that harsh reality from oblivion, on show is some miserable T-shirt sold by a certain popular chain shop, flooding the marketplace with excess supply that no universe will ever demand.

MASTERLESS VOICES

HC 01 FIRES

HC 03 CARNIVAL

HC 04 TRANSPORT

HC 05 KRIMINALAFFE

HC 07 SKINS

We enter the a-historical and hermetic world of fashion to dirty its surface with beautifully printed images and texts inscribing the colonial, gender and class histories of clothing on its own media, cloth, and with performances, a crucial component of the *business* of fashion. The collection plays with notions of high and low art, and the way textiles have been firmly categorized as both feminine and the handicraft. Its inspiration comes from the rejection of power-dressing made by those on the streets of 19th-century Lima who when asked why they were not working replied that they were not dressed for conquering.

Fashion had its origins in Haute Couture, derived literally from cutting and, as a necessary consequence, the stitching together, of clothes. As such it sets itself against so much non-Western clothing that consists of uncut cloth and relegated to the categories of the ethnic or “primitive”. Haute couture persists as the most exclusive form of social distinction, while fashion is a global business financially dependent on ready-to-wear clothes and the accessories that go with it, which produces social distinctions of class and gender stereotypes. Its significant role in global capital accumulation is especially dependent on “dispersed manufacture” in search of low wages because sewing has not or cannot be automated.

Some of the themed lines of the collection will contain designed cloth(s) for display and including the patterns for making the cloth into items like shirts. Other items and accessories will be ready to wear and available at

site-specific boutiques. The themes will be developed and amplified in other media: mixes of text and image as posters or hand-outs; performances; sculpture, music and film. In other lines these media take centre stage. Performance, film and song are translations in motion of the rhythmic textiles of cultures which, using the off-beat phrasing of music, are a vibrant visual attack where the colours must talk to each other or literally argue. The intention is for such motion to break the cultural paradigm in which patterns exist only within borders, so that they may permeate the world at large.

The “testimonials” of each line will be descendants in spirit of the idlers and vagabonds of Lima who were not dressed for conquering, and the rioting looters of today: a veritable Flash Mob.

Ines Doujak, John Barker

HC 01 FIRES

clothes, performance movie, hand-out, audio-interview, accessories

The War against the Poor. Locked in textile workers with overloaded electricity circuits live under threat of death and horrible injury by fire to fulfil skin-tight clothing contracts.

HC 03 CARNIVAL

clothes, 2 sculptures, showcase with historical mummy head, movie, accessories, fanzine

Where masterless voices sing songs in the dark of unforgiving joy, the masters' voice falters.

HC 04 TRANSPORT

various bags, jacket, necklaces, items for display

Supply chains of lean retailing, their wheels oiled by bar codes and automated cranes, tagged containers, and giant ships, is still reliant on human load carriers.

HC 05 KRIMINALAFFE

clothes, furniture, 2 sculptures

When paradise was lost to men and women, the ape stayed put. In captivity the lazy rascal must work for his supper, and asks: *Why Are Things As They Are?*

HC 07 SKINS

collages, dresses, sculpture, fanzine

Colonial invasions and the devastating diseases they brought with them constituted patterns of globalization which are still at work.

Ines Doujak, from the cycle *Not Dressed For Conquering*, work in progress since 2010; *Haute Couture 01 Fires*, sculpture

photo from exhibition: Ines Doujak, *Not Dressed For Conquering*, 2016–2017, Württembergischer Kunstverein, Stuttgart



HC 04 TRANSPORT

Economics is not so much the “dismal science” as a shamelessly cocky law-giver, eternal laws or truths, oblivious to real power-relations or changes in the world it legislates for. One such, more theological than scientific, is the “invisible hand” coined by Adam Smith, whereby individual private interests come by osmosis to create the social good. This *deus ex machina* was much admired by Margaret Thatcher constituting for the “bracing blast of freedom itself.”

Another is the Law of Comparative Advantage, put into place by David Ricardo some years later in the early 19th century, by which trans-national trade was beneficial to everyone. It still does its duty for the Free Trade billboards as a piece of dismal conjuring. There never was anything free at the time in a world of invasions, colonies and slavery, and had not been since the manufacture of the gun boat and violent occupation of the “New World” in which by 1549 regulations laid out lists of what invaders with Indians under their control could demand of them, from gold to handkerchiefs, chillies and pigs, each item a specific amount. In the modern world too there is nothing free about the exponential increase in global trade, lubricated by the almost simultaneous introduction of the shipping container and the bar code, which dramatically cut transport costs. Instead, bilateral and regional trade agreements between the more and the less powerful are the norm.

This “globalisation” of trade also involved political strategy. In the last century the unlikely duo of J.M. Keynes and Mahatma Gandhi argued that goods should be “homespun” wherever possible. The political-ideological attack on Keynes in particular, a man who had exposed the bias and deficiencies of the “invisible hand”, came to real power in the period of Ronald Reagan and Margaret Thatcher. They had little time for the homespun if this did not suit the interests of international capital, and banged the drum for a highly selective free trade as if that represented the “freedom” of the bracing blast variety. Or in the case of Mrs (later Lady) Thatcher, banging her handbag. What load

that particular container carried we do not know, only that by itself, the Lady herself absent, it could dominate the high table of British government, and that any objectors to that bracing blast were liable to be handbagged.

Ines Doujak, John Barker



from the cycle *Not Dressed For Conquering*, work in progress since 2010; *Haute Couture 04 Transport*, collage, 2015.

HC 07 SKINS

The late 19th century witnessed a radical shift in our understanding of the human body and its boundary, which influences our understanding till today. Classification, mainly by Central European scientists, was setting out the language beneficial to domination and control. Illustrations in medical books played a particularly important part in distinguishing one condition from the other, and in qualifying skin as a political and ethical boundary.

The work entitled *Skins* centres around collages made from original prints of educational boards and an atlas for medical training from the beginning of 20th century, mixing human body parts with plants and animals in order to construct cross-species creatures. The collages try to give the “disenchanted” body back its vital force and make it dance with other species. A bouquet of flowers containing psychedelic plants (ayahuasca, iboga, datura...), which forms a shadow in front of the collages, refers to the time of colonial expansion when severe state repression expelled ecstatic states of consciousness from European societies, and all that follows.

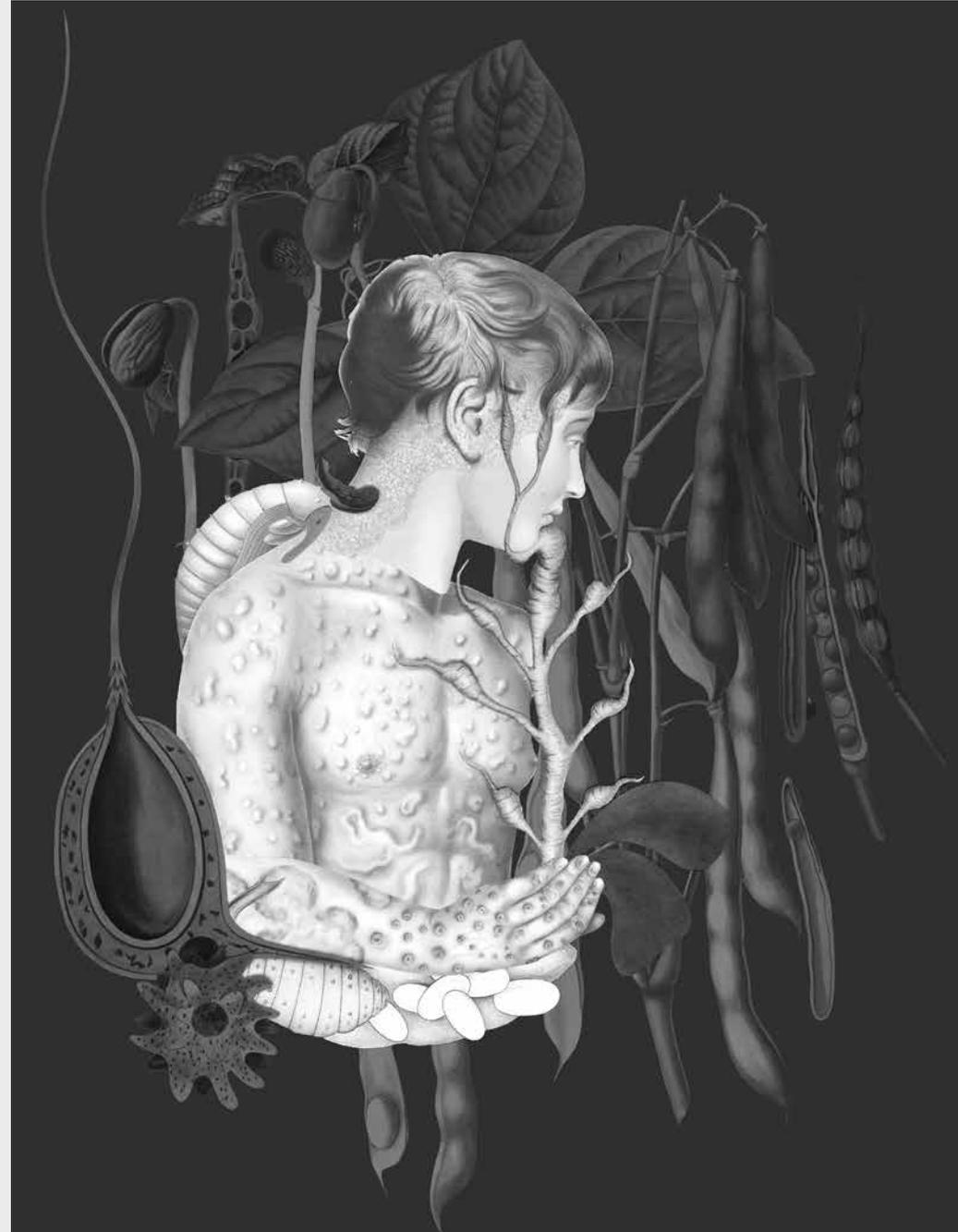
In Europe the fear of contamination, though the iconic leprosy was losing its force, was a dominant thought. A language was developed whereby the poor and hungry were seen as parasitic vermin by those who had pushed them from their land.

In a feminized – as portrayed by European iconographers – “New World”, the continent and its skin has truly been penetrated by European diseases. Millions died from new microbes, and yet it is they, the victims, who are presented as cannibalistic and naked, and therefore dirty.

Instead, the abstract infections of invasion by the devil became the norm of a familiar European accusatory style, used both in Europe itself and the invaded Americas. The same applied to the knowledge of “wise women” and herbalists in Europe, and shamans in the New World, both to their role as healers and in the use of hallucinogenics. In the Americas especially their pantheistic

character was a threat to the crude and hypocritical ideologies of *Good and Evil*. Such simplifications were anathema to Indigenous consciousness.

Ines Doujak, John Barker



from the cycle *Not Dressed For Conquering*, work in progress since 2010;
Haute Couture 07, “Aqua Viva”, collage, 2016.

HC 03 CARNIVAL

A filmed opera features a cast who will all be dressed in “disruptive pattern” cloth. Included are refugee giants played as musical instruments; an Indian Investigator Machine; a deep-throat singing mountain dressed in a skirt with a brass instrument player; a human singer on a constructed dazzled stage; and four dancer-improvisers in their Rio favela backyard.

Carnival is a history of collective masking, dancing and drumming. It casts off the routine of life in hierarchical societies in which time is money”. Instead we have a true feast of time, a feast of change and becoming, hostile to all that was immortalized and completed, moments which enable people to rehearse identities, stances and social relations not yet permissible. They show “how much people find out about the world that those in power never intended them to know in the first place”.

Disruptive pattern is a form of masking used to camouflage ships in the First World War. It breaks the rules of perspective, creating invisibility by means of hyper-visibility, and thus allows space for such “rehearsal”, but also suggests what is beyond the line of sight, something hidden in the given which may or may not turn the world upside down. Remembering that the devil likes to travel in straight lines, surveillance, the remote view-from-above of the helicopter, as in the filming of the mountain of the film, is confused.

Masking allows not just protected space, but is one means of connecting the visible and invisible worlds. Together with the drums, the healing plants and the magico-hallucinatory ones provided by Indigenous Americans, the constituents of Afro-Brazilian Candomblé and its carnival created structures for these connections to be made, for moments of collective ecstasy and communion. Not the survival of an African heritage but the active strength of the symbols is represented in the joy of performance.

Besides, carnival itself is a mask; the Saints days and holy days of the “colonialist” Christian calendar were slowly appropriated and transformed by the subjected. In Europe itself, in the period before its “New World discoveries”, the calendar had been used and misused by those whose lives did not count. Until, that is, the festivities became too wild, when there was too much cross-dressing, too much mimicry of the masters, while a process of labour discipline, eventually that of showing up for work on time six days a week, was underway and could not tolerate periods of ecstatic joy. In many instances in the 16th century, carnival was too much like open rebellion. Then it had to be repressed and slowly made safe again in a cloud of controls. In the Americas these dangerous features were given new life by the sounds and rhythms of the slave drum, source of so much fear for the invaders and their descendants that they tried to denigrate it, label it as savage, and then suppress it. Masking was developed to slip past the surveillance: as with *capoeira* a camouflaged rehearsal for uprising as dance; with Afro-Americans of New Orleans parading in the costumes of Native Americans to make space for themselves at Mardi Gras; with the burning of Judas figures at Brazilian fiestas when they carried the faces of real time downpressors, active, popular *détournements* of icons of the established order.

Such actions, like carnival itself, were both organized and spontaneous. The very absence of this comfortable and deceptive binary was another source of discomfort in the masters’ universe. It is the same with the flash mobs, both of desire and in confrontation, which have a history that goes back to the working class Australian dandies of the 19th century. They are reminders that the best partial examples of concrete, future-oriented utopian practices involve involuntarily restricted or *unintentional* “communities” (as opposed to those with the leisure and means to be purely *intentional*): those that are forced to work concretely *because* their whole relation to the wider world contradicts that world’s basic axioms. The history of the *quilombos*, Brazilian communities of Africans escaping slavery that have survived centuries of attempted eradication,

is a living example. In the past, slaves escaped to the most temporary of such spaces even when they knew the freedom would be short-lived and punishment a consequence, just to have the experience needed to want it for keeps.

Ines Doujak, John Barker

Ines Doujak, from the cycle *Not Dressed For Conquering*, work in progress since 2010; *Haute Couture 03 Carnival*, video still from: Ines Doujak, John Barker, *A Mask is Always Active*, video, 2014.



INES DOUJAK

(born 1959, Klagenfurt, Austria) is an installation artist, sculptor and photographer. Through her work, she examines stereotypes pertaining to gender, race and wealth. Before she finished her studies in Artisanal Handicrafts at the Academy of Fine Arts Vienna (1993), she made her first tour of South America, including the Andes Mountains, when she was 17. From that moment on, the history of local textiles, their development, the symbolisms inherent in their patterns and the production of clothing fascinated her, so much so that she started creating her own collection of fashion-related ephemera from all over the world as relics and as symbols of colonial order and societal relations. Finding inspiration in the belief held by the indigenous peoples of South America – that fabric is a bearer of cultural knowledge – Doujak decodes the shadowy secrets of the world of fashion in her work, secrets regarding gender, class, colonialism and race. “The roots of fashion lie in *haute couture*, that is literally in cutting up and stitching together pieces of fabric,” the artist points out, while at the same time drawing attention to the centuries-old tradition of perceiving textile as the handiwork of women and as craft. In her monumental series *Not Dressed for Conquering*, which consists of video works, installations, collages, textiles as well as collections of clothing, she highlights the global business of fashion and its network of production. To put it another way, she draws attention to the fact that clothing still

translates to social forms of distinction, stereotypes and material status.

Doujak is a laureate of the City of Vienna Prize in the category of Visual Arts (2007). Her solo exhibitions include *Vater Arsch* (Secession, Vienna 2002), *Dirty Old Women* (Salzburger Kunstverein, Salzburg 2005), *Not Dressed for Conquering* (Johann Jacobs Museum, Zurich 2015) and *Zum Erobern falsch gekleidet* (Württembergischer Kunstverein, Stuttgart 2016–2017).

She’s also been a part of group exhibitions including *Dinge, die wir nicht verstehen* (Generali Foundation, Vienna 2000), *DIE REGIERUNG – How Do We Want to Be Governed?* (MACBA, Barcelona 2004; Miami Art Centre, Miami 2004–2005; Secession, Vienna 2005, Witte de With, Rotterdam 2005), *Normal Love: precarious sex, precarious work* (Künstlerhaus Bethanien, Berlin 2007), *documenta 12* (Kassel 2007), *Bildpolitiken* (Salzburger Kunstverein, Salzburg 2008), *54th October Salon. No One Belongs Here More than You* (Belgrade Cultural Center, Belgrade 2013), *School of Kiev* (2nd Kyiv Biennale, Kiev 2015) and *Wszyscy ludzie będą siostrami* [Every Person Will Be a Sister] (Muzeum Sztuki, Łódź 2015).

She lives and works in London and Vienna.

**WE WELCOME YOU TO THE
FOLLOWING SOCIAL EVENTS
PROGRAMMED FOR THE
EXHIBITION *A NEW REGION OF
THE WORLD:***

– a curated tour of the exhibition with Olga Stanisławska and Anna Bargiel on 10th Sept. (Sun.) at 12:00;

– meetings with the artists, including Jean-Ulrick Désert (as part of the Conrad Festival) and Brendan Fernandes (in cooperation with the Ethnographic Museum in Kraków);

– film showings, workshops and discussions about the exhibition including: a showing of the film *Słońce, to słońce mnie oślepiło* [The Sun, the Sun Blinded Me] and a meeting with the film's creators Anka and Wilhelm Sasnal;

a showing of the film *Finding Fanon* (directed by Larry Achiampong and David Blandy) as part of the program "Trauma & Revival"; a series of discussions focused on migrants (in cooperation with *Tygodnik Powszechny*, *Witajcie w Krakowie* [Welcome to Kraków], et al.).

More information is available on our internet and Facebook pages.

**WE WELCOME YOU TO THE
FOLLOWING SOCIAL EVENTS
PROGRAMMED FOR THE
EXHIBITION *MASTERLESS
VOICES:***

– a curated tour of the exhibition with Magdalena Ziółkowska on 21st Oct. (Sat.) and 12th Nov. 2017 (Sun.).

– meetings with the artists including a walk through the exhibition with poet, musician and performer John Barker on 9th Sept. (Sat.) at 18:00.

– Film showings, workshops and discussions about the exhibition including: a showing of Ines Doujak and John Barker's film *A Mask Is Always Present* (2014) with commentary by Anna Burzyńska; a meeting with Marek Rabij, a journalist and author of the book *Życie na miarę* [Life Tailor-Made] (hosted by Aleksandra Lipczak); *Masterless Voices* – a lecture by Ruth Noack about Ines Doujak's performances; workshops entitled *power dressing*

with Hanka Podraza (Kostiumoktośćam); a story by Patrycja Musiał *Jak rośliny halucynogenne przenoszą nas w rzeczywistość niezwykłą* (według Carlosa Castanedy) [How Psychedelic Plants Transport Us to an Unusual Reality (According to Carlos Castenada)].

More information is available on our internet and Facebook pages.

VISIT BUNKIER SZTUKI

We invite you to visit the Gallery of Contemporary Art at Bunkier Sztuki **from Tuesdays to Sundays**, between 11 am and 7 pm.

There's **free admission** to all of our exhibitions **on Tuesdays**.

First, thanks to our Permanent Universal Information Services, each of our visitors can **freely** listen to a short introduction on the theme of our exhibitions.

Second, as part of our program "Exhibition Talks", there will be occasion to arrange longer meetings through guided tours prepared by caretakers of our exhibitions. For adults, these sessions will take the form of open discussions, while for children we've prepared creative workshops inspired by stories individually devised by the artists.

In 2017, "Exhibition Talks" will also be made available for those visitors who are visually impaired (for instance through audio descriptions) as well as those who are hearing impaired (through the assistance of a Polish sign language interpreter).

"Exhibition Talks" is available during the exhibition's open hours. For more information, please send us an email at bucka@bunkier.art.pl or contact us by phone / SMS at +48 728 955 441.

Price list: admission + guided tour (Polish language: 65 zł, English language: 85 zł, workshop in Polish: 120 zł, workshop in English: 150 zł).

As part of our program "Open Gallery: Accessible Culture in Bunkier Sztuki", we offer a special package of 20 free meetings of "Exhibition Talks", which educational facilities from or around Kraków can take advantage of.

"Open Gallery: Accessible Culture in Bunkier Sztuki" is a versatile programme designed for our patrons with limited access to culture, allowing them to get involved in the life of the institution and to cultivate creative perspectives. We make use of our many years of experience in the field of cultural education, making art accessible to people with disabilities and broadly understanding social inclusion.

"Open Gallery: Accessible Culture in Bunkier Sztuki" expands assumptions about universal access to cultural assets by providing tools for people who are hearing and visually impaired, thus enabling them to equally participate in events organised by the Gallery; the program also increases the accessibility of the education portal www.sztuki24h.edu.pl according to their needs. Sztuka24h/24h provides educational and cultural centres in smaller towns the opportunity to take advantage of free travelling workshops; meanwhile it invites groups outside of Kraków to take part in all-day, thematised visits "Let's Meet in Bunkier!".

"Open Gallery: Accessible Culture in Bunkier Sztuki" is funded by the Ministry of Culture and National Heritage.

bunkier.art.pl

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Director
dr Magdalena Ziółkowska

Publication accompanying
the exhibitions:

A NEW REGION OF THE WORLD

Exhibition opening
September 8th, 2017 (Friday), 6 pm

Exhibition duration
September 9th – November 12th, 2017

Curators
Anna Bargiel
Olga Stanisławska

Artists
Ewan Atkinson
Kader Attia
Sammy Baloji
Fiona Banner
Marie-Hélène Cauvin
Jean-Ulrick Désert
Jan Dziačkowski
Gilles Elie-Dit-Cosaque
Brendan Fernandes
Joscelyn Gardner
Nomusa Makhubu
Christine Meisner
Yedda Morrison
Rachelle Mozman Solano
Claudia Rankine & John Lucas
Zina Saro-Wiwa
Wilhelm Sasnal
Janek Simon
Hank Willis Thomas
Invisible Borders Trans-African
Photographers Organisation

Exhibition preparator
Mateusz Okoński

Coordinator
Jolanta Zawiślak

Co-coordinator
Joanna Terpińska

Location
Lower Gallery, ground floor

Co-organisers of the exhibition
Krakow Festival Office
Conrad Festival
Krakow UNESCO City of Literature

Exhibition programme partner
The Ethnographic Museum in
Kraków

Media patron of the exhibition
Czas Kultury

Ines Doujak
MASTERLESS VOICES

Exhibition opening
September 8th, 2017 (Friday), 6 pm

Exhibition duration
September 9th – November 12th, 2017

Curator
Magdalena Ziółkowska

Coordinator
Dorota Bucka

Co-coordinator
Grzegorz Siembida

Location
first floor

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Consulate General of Austria
Austrian Cultural Forum in Warsaw

Media patron of the exhibition
Magazyn K MAG

Media patrons of both exhibitions

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NN6T
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